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# The Italian Immigrant and His Reading

by

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Librarian, Alta Branch  
Cleveland Public Library

Chicago

American Library Association

1925

## **Library Work with the Foreign Born**

**The Polish Immigrant and His Reading,**  
**by Eleanor E. Ledbetter**

**The Italian Immigrant and His Reading,**  
**by May M. Sweet**

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## FOREWORD

The development of personality is the aim of the social worker—to help each individual so to develop his resources that he may be able to stand on his own feet and meet competently the circumstances and demands of his life. The librarian's part is to contribute to this development through the medium of books and reading, to furnish information, assistance, comfort and inspiration through the printed page. Her field is not limited to any class, age or social condition, but includes the whole community. Her success is measured by the degree of thoroughness with which she reaches its individual members.

To work intelligently in a community it is necessary first to understand its constituents and their interests and habits of life. When the community and the librarian are of practically the same social background this understanding may be instinctive and so much a part of the nature of things that it almost escapes notice as a factor in the library's work. But when the community is made up in any degree of immigrants having different cultural and social backgrounds, with diverse interests and another habit of thought, then the librarian can succeed only by studying the group, the influences which have shaped it in the past, and the possibilities for contact in its current development. Each racial group is a separate problem, just as each individual is within every group. This series of pamphlets on Library work with the foreign born is an attempt to make the accumulated experience of successful workers available for the guidance of others.

This, the second pamphlet in the series, has been prepared at the request of the A. L. A. Committee on Work with the Foreign Born by Mrs. May M. Sweet, librarian of the Alta

## THE ITALIAN IMMIGRANT

Branch of the Cleveland Public Library. When Mrs. Sweet first began work in an Italian neighborhood twenty years ago, she immediately took up the study of the Italian language and made herself proficient in it. With the help of two or three volunteer assistants, she has critically reviewed every book mentioned in her recommended list, as well as many others which were not included. The popularity of the books listed she knows through personal use.

The selection has been made with reference to the needs and tastes of the average Italian immigrant, and is intentionally popular rather than scholarly, including those classics which ought to be found in every Italian collection. The Committee feel themselves fortunate in being able to offer to the library world so well authenticated a list.

ELEANOR E. LEDBETTER,

Chairman of the Committee on Work with the Foreign Born  
of the American Library Association.





**Giulia and Giuseppina leaving the library**

## THE ITALIAN IMMIGRANT AND HIS READING

Conversation is a necessity with Italians. They are unable to exist without a great deal of it; but perhaps more than any other nationality the Italian looks upon reading *per se* as a luxury not to be indulged in if there is anything else to do. Richard Bagot says it is largely a question of climate. Cold winters and inclement weather "probably account for the fact that reading is a more general pastime in England than it is in Italy." Always remembering the exceptions, there are many mothers who feel that their daughters are wasting time if they read a book when they could be crocheting or embroidering for their wedding chests. Many of the girls read till they leave school or marry. A young woman said one day, "Oh, I don't need any more books, I'm out of school now." It is no uncommon experience to have a fairy book returned with the statement: "She doesn't want any more books, she's going to get married." However in the permanent colonies, with the passing of time this condition improves. Not so long ago a boy or girl who had finished high school was a novelty. Today there are not a few college graduates—doctors, lawyers, teachers—doing well in their chosen professions. More honor to them when one realizes their handicaps: a different language or dialect at home, and in most cases no immediate cultural background or traditions; no books except such as they themselves accumulate. A gifted college professor once said, "I can never receive a letter from my mother. She can neither read nor write and so when I write a letter to her it must be read by someone else."

When an adult Italian tells you, with a deprecatory smile, that he cannot read or write, it is usually not because he is not intelligent enough to learn, but because poverty made him a child laborer when he should have been in school, and he had no access to books. The sacrifices that are made for the sake of learning when the Italian arrives in America, and his eagerness to obtain an education once it is placed within his reach, are undeniable. It is hard to overestimate the value of the public library which to him means free books, the best and latest on all subjects.

### What the Italian Reads

The adult Italian who reads only his own language usually makes quite definite requests when he wants to read for pleasure. Speaking of the majority in this country (for "educated" people have much the same tastes in all languages), "*storie cavallaresche*" are constantly demanded. Italy is a land full of memories; Italians love the past and its traditions; even the children after they can read English ask, as American children never do, for "stories of the olden times."

Knights and cavaliers are dear to their hearts and no carpet knights are wanted; they want stirring tales of battle, murder, and sudden death; they seem ever listening for echoes from the brave and cruel times of Charlemagne, Cesare Borgia, Lorenzo the Magnificent, the Saracen cavaliers. They crave ancient tales of love and violence—of Beatrice Cenci, Pia de' Tolomei, Eleanora D'Este, Lucrezia Borgia; tales of court jesters, with the immortal Bertoldo at the head of the list; lives of bandits, with Musolini (not to be confounded with the famous Fascist) as first choice; and always lives of the saints, with Santa Genoveffa easily leading the field.

If he has ever so little education the Italian can quote you some lines of Dante. Stecchetti is not unfamiliar to him. Ariosto, Tasso, Metastasio, Manzoni, he is apt to know at least by name. And music? There he has you! Words and music of the Italian operas—he knows them almost all. He hears a snatch of music and his face lights up, he names you the opera, and unless you have more than average musical knowledge you are abashed before him. But speak of modern Italian literature, and you have him at a disadvantage.

### Modern Italian Literature

A woman sighed one day as she looked at the library shelves: "All new titles!" The present-day Italian novel or play says nothing to the average Italian reader (we are still speaking of the majority in this country). The Italian has not learned to like the new books; he prefers to read what he has read before. There are two reasons for this. First, he does not read easily, and something that does not tax his mind too greatly will give him more pleasure; and second, much of the modern European literature of today is so vague, morbid and bizarre that it makes no appeal to the simple-minded. There is much more need for careful reading of new Italian novels before they are offered to the public than there is for examination of our home-grown product.

What an Italian critic says of a recent Italian novel applies more or less to many others: "The lack of the critical sense manifests itself in the most disconcerting aberrations of literary and esthetic taste; in an unpardonable length and futility; in the painful contortions of cerebral sterility which exhausts itself . . . in the search for the *dernier cri*." Arrigo Cajumi in *I Libri del Giorno* for February, 1924, sums up thus: "The fiction of today (wholly given to the examination of the most intimate things, to the comprehension of the most

extraordinary and difficult relations) is in danger of losing the sense of the real, and natural, and of humanity. This is its greatest fault. Impressionism, lyrism, psychology without limit, a touch of sick phantasy, this is the wholesale formula. To its morbid origin there corresponds a disjointed, fanciful form, a broken, unfinished, frantic style. Now and then "modernity" signifies impotence . . . Shall we see the victory of the thousands of degenerate romanticists who at present infest the literature of Europe?"

From books such as these it is refreshing to turn to some of the modern writers upon whom one can more or less depend for books to be circulated freely. Luigi Pirandello, Grazia Deledda, Giovanni Verga, Anna Vertua Gentile, Carlo Dadone, Salvatore Farina, Alfredo Panzini, Antonio Caccianiga, Cristina Guidicini, Luigi di San Giusto (pseud.) can be purchased in quantity almost without fear of getting anything undesirable. Many authors, however, who have written one or two excellent books will suddenly write one so much "off color," or so highly colored, that it will not do for public library shelves. European literature in general during and since the great war is well described by Charles Briand, who says: "In this admirable realistic literature the professional sees the clinic of contemporary society, but in its apparent unmorality, and its objective study of passion and character it is only a school of desire for the adolescent."

### Background

No European people who come to our shores have more historic background than the Italian people. There is behind them a history of supremacy in politics, in religion, in science, for over two thousand years; of brilliant achievement in literature, art, music, and architecture. The humblest Italian heart swells with pride when he hears the names

of Columbus, Marco Polo, Leonardo da Vinci, Dante, Rafael, Michelangelo, Giordano Bruno, Machiavelli, Galileo; of Galvani, who first studied the effects of the galvanic current; of Volta who built the first electric battery in 1794; of Garibaldi and Marconi and many others.

Since the Renaissance when Italy was for a time the mistress of all forms of culture, she has after passing on great gifts remained with her hands less full. She has had to fight for her national life and to reorganize herself into a nation; she has had a bitter struggle against poverty and ignorance. But through it all she has clung to her ideals, retained her love and admiration for the cultural arts, cherished the memory of past greatness, and given full tribute of praise and affection to those of the present day who have distinguished themselves.

When the poet Carducci died, all the banks and stores in Italy closed for two days, while the whole nation mourned. Thousands of the uneducated could not read his poems, but his name was dear to them, and they thrilled with pride because he was their poet.

After all, is the ability to read and write the most important thing in life? One wonders sometimes, remembering an occasion when a college president visiting an Italian club, had his attention called to a tall, fine-looking man, an ex-bersagliere, with the information that he could neither read nor write. "Well," said the learned man, after thoughtfully considering him for a moment, "he has been spared many things."

This must not be considered treason to public library tradition, nor to the country which founded its first public library in Florence fifty-five years before Columbus discovered America; which can boast of a Venetian library with archives

He observes closely, and his reflections are profound and convincing. If he still believes that "the chief trouble with the Italian government is that it is a government of old men who no longer have vision except that which is encompassed by their own experience, men whose minds and emotions have yielded their elasticity," he must welcome indeed the rise of Mussolini and his Young Italy.

*The new Italy* by Federico Garlanda, a professor in the Royal University of Rome, is a sharp criticism of the Church, education, the army, the courts, the Italian government in general. It was, necessarily, published anonymously, as letters from an American visiting Italy, and was translated by M. E. Wood. The Italian edition was very popular abroad and, although it stirred up much feeling, undoubtedly did some good.

Sidney Low's *Italy in the war*, E. A. Powell's *Italy at war*, and G. M. Trevelyan's *Scenes from Italy's war* are popular, informing and highly interesting accounts of Italy's share in the great war.

Tommaso Tittoni's *Modern Italy* considers economic and social questions, and is a distinct addition to the exposition of present needs and conditions.

Odon Por's *Fascism*, Pietro Gorgolini's *The Fascist movement in modern life*, Carlton Beals' *Rome or death, Mussolini as revealed in his political speeches*, edited by Baron di San Severino, will all be found interesting to those who wish to inform themselves concerning the latest political developments in modern Italy.

If one can imagine George Bernard Shaw, H. L. Mencken, William J. Bryan, a refined Billy Sunday, and a converted Robert J. Ingersoll combined, one will have a pretty good idea of Giovanni Papini, author of a *Life of Christ*, a *Dictionary of a savage*, and other books. The *Life of Christ* is

a glowing naïve tribute to the humble Galilean, marred a little perhaps by irrepressible Italian verbosity. The *Dictionary* is an assault on modern thought. No one can predict into how many volumes it will run. At present the first volume only is ready, covering A and B. It seems to be "agin" everything, and will probably cause a stirring of dry bones. Indeed, Signor Papini says of himself in his autobiography, *Un uomo finito*: "Whatever may be the government of this world, I shall always be in opposition."

Luigi Villari's *The awakening of Italy* is just off the press (1924). It begins (after a very brief chapter on pre-war Italy) with 1914, and closes with the general election in April, 1924. In about 300 pages Signor Villari has given a comprehensive and authoritative picture of events and conditions in Italy during those eventful years.

*The decadence of Europe*, by Francesco Nitti, the well known Italian statesman, is one of the important books of today.

*Understanding Italy*, by Clayton Cooper (published 1923), is an excellent study of social and economic conditions.

John Mariano, author of *The Italian contribution to American democracy* (1921), is a professor of economics in the College of the City of New York. His book is a study of various aspects of social and economic conditions among Italians and their descendants in the United States. Statistics are limited to New York and suburbs.

In *Some aspects of Italian immigration to the United States*, Antonio Stella, a physician connected with Manhattan State Hospital for the insane, states that Italians have the lowest percentage of rejection upon landing in this country, and fewer arrests for drunkenness than any other race. He tells the following story: When the Italians were in Salonica during the war the police department asked their commander

what should be done with drunken Italian officers. He replied, "Hang them. I have never yet seen a drunken Italian officer, and I do not expect to."

Constantine Panunzio's *Soul of an immigrant*, Pascal D'Angelo's *Pascal D'Angelo, son of Italy*, Angelo Patri's *A school master of the great city*, and Silvio Villa's *The unbidden guest* throw illuminating side lights on the reactions of the foreigner to American life and customs.

### Americanization

The enthusiastic and spontaneous response of Italy's children to an appeal to their national pride and affection is a good omen for their love for an adopted country, if that country is a real mother. But Stella says: "It is a rare American who does not feel superior to a foreigner," and this is, perhaps, not to be denied. How can the foreigner be expected to embrace American ideals with enthusiasm, renounce his traditions of conduct, and adopt the strange customs of a new country, when that country looks upon him coldly and condescendingly, and treats him as an inferior being? "Americanization" does not appeal to him under such circumstances and it is small wonder that he prefers to live in groups surrounded by friends with whom he can fraternize or quarrel "just like home."

### Opportunities for Service

A real service can be rendered as acquaintance is made with people from various parts of Italy, that of drawing them together and helping to dissipate the unfriendly feeling which is apt to exist between natives of different provinces, or even from villages quite near together. Many dialects are in use in Italy. Often in towns only a mile or so apart the people look upon one another as not quite belonging;

and that feeling continues when they come to another country. It is, of course, an inheritance from the time when each little commune in Italy was a separate entity, and the time is no doubt coming when such differences will be, if not forgotten, at least non-existent. A common meeting-place, club or class, where an American leader can invite Italians without distinction as to Lombard, Neapolitan, or Sicilian, may be the first step towards a fuller brotherhood.

The librarian in an Italian neighborhood must be prepared for all sorts of unusual requests. She writes many letters and translates not a few. The men come to get their citizenship papers made out, and they bring her cablegrams in which the Italian is so garbled that neither she nor they can figure it out. She is asked to accompany women to the doctor to translate symptoms and advice. She visits frightened women in hospitals, who cannot understand their nurses and are determined to go home, and tries to reconcile them to their surroundings.

The opportunities of the librarian for influence and direction are innumerable, and while the results are often intangible, we believe they are not negligible. She has a wonderful chance to interpret America to the Italian, and the Italian to America.

### **The Library as a Center of Community Life**

One of the first places to which most foreigners come is the branch library nearest them. The children come at once with their schoolmates, they carry word home of books in their own language, or perhaps they take a foreign book themselves; and herein lies a difficulty, as many of the older people are shy of a strange place and a strange routine, especially the women, and they prefer to send the children for their books. This is not so much the case with the newly

arrived young man—the boarder. He is glad to seek the shelter of the library especially when the weather is so cold that lounging on the street is not agreeable. He has an important economic reason, also, for coming to the library. He realizes that he must learn the dreadful English language if he is going to better himself in America, and he comes for books to get a start. In many libraries English classes are held, and he joins one of these.

### L'Entente Cordiale

With Italians especially, whose desire for books, in the main, is less than that of other nationalities, it will be found necessary to go out into the highways and figurative hedges and fairly compel them to come in. Of course the "compelling" will be strictly in the biblical sense of the cordial invitation that will establish friendly relations. And when Giuseppina comes, if she talks loudly, never mind, she will soon adjust herself to the library atmosphere; and if Sandro doesn't remove his hat, say nothing; it would mortify him very much to be thought guilty of courtesy; he will learn quickly. The great thing is that they should come.

The entente cordiale will, it would seem, never be out of the experimental stage. To inspire confidence and reliance, especially in a foreign community, requires more tact and judgment than any ordinary librarian possesses, and her life may be said to be made up of one experiment after another. Italians have the intuitiveness of children; they can read your mind through the back of your head, and only absolute sincerity based as far as possible on a knowledge of their characteristics and problems will, in popular phrase, get anywhere with them.

But best of all for establishing an unofficial human relationship is the library call. An overdue book or a fine makes

an excuse for a home visit, the principal object of which is not the book or the fine, but acquaintance with the father and mother. And often one such visit changes an unruly, troublesome child into something very different and much more agreeable.

For the trouble maker in the library there is no better remedy than a heart to heart talk at home. In cases of necessary complaints to parents there is a response not always met with in an American home. The parent always takes the librarian's part, and instant punishment is sometimes dealt out so vigorously that her impulse is to interfere to protect the child. An impudent and noisy bully in the library is often so transformed at home that he is scarcely recognizable. Most of the older boys and girls have a wholesome respect and fear of their parents, and it happens again and again that one home visit is sufficient to convert a perfect nuisance into a well-mannered boy or girl. Anything that draws parents and librarian together reacts favorably on the child. For the child who is tempted to disdain father and mother it is a salutary thing to see that "teacher" thinks highly of their opinion and defers to it.

The American boy rebels, but he recognizes one's authority. The Italian boy has been told he was coming to a free country, and he has put his own interpretation on that statement. He does not recognize the authority of the foreigner, or better, he recognizes more quickly and willingly the authority of the foreigner when it is linked up with his previous experience, and consolidated by an alliance with the authority he bows to always—his own family. And he does not bear ill-will; once the battle is fought and won, he is often the librarian's best friend.

The writer has a vivid remembrance of a boy who was a "young terror" but whose manner changed into that of an

almost perfect gentleman after a certain Sunday when she went to his church and happened to sit near him while he pumped the organ bellows.

The Italian appreciates courtesy, and no one can be more courteous than he. No polite Italian thinks of entering or leaving the library without greeting and farewell. When a boy slips in with averted gaze and refuses to meet the would-be friendly eye of the librarian and respond to her greeting, it usually means there is going to be trouble right away.

The foreign-born child of eight or ten who has been to school at home is a delightful little person when he first arrives among us. His smile is lightning quick and his manners a joy to behold. It is depressing to see him slowly coarsen, grow ashamed of his good manners, and become one of the "gang." Was he a sissy at first? Well, the boys thought so, and perhaps he has gained in hardness and courage, but it was hard to see the fine flower of an older civilization change into perhaps a sturdier, but certainly a less lovely growth.

Children are always bewildering problems, and in a foreign neighborhood the difficulties are increased by fundamental differences of background and environment. The foreign child realizes that there is a great gulf between the "library teacher," and father and mother—not of intelligence, or necessarily of education, but in the entire outlook and attitude toward life. The parents are apt to distrust a place where boys and girls mingle, even a place under such constant supervision as the public library. They are suspicious of one's intentions. Generally speaking, we come in contact in this country not with all classes of Italians, but with the most suspicious, the poorly educated, and as a consequence the most narrow-minded part of the population. And if children are bewildering, what of the adult, with his instinctive dis-

trust of the woman who walks alone, and is under subjection to no man?

A strenuous library day stands out in the course of which the librarian was obliged to ask a young rowdy to leave our sacred precincts. He threw a book violently on the table, and said, with scathing contempt: "You go home and wash dishes!" What made it more crushing was the fact that there *were* dishes at home needing washing, but how he divined it is still a mystery.

The writer has in mind a lovely, modest young woman, a college graduate and high school teacher, who never goes out in the evening to any sort of function, for she says if she should, she knows her mother will sit sadly at home all the evening asking herself what she has done that God should give her such a daughter.

### Points of Contact

There are many other points of contact. One of the most important is, of course, the church, which is almost invariably the Catholic church. If he has just arrived in the country everything is new and strange, and the foreign priest is sometimes difficult of approach. If there is a library assistant who can speak his own language that is a great advantage, but the question seems largely an individual one, depending on the personality of all concerned. Any connection that can be made with church societies, clubs, organizations, such as the Figli d'Italia (Sons of Italy), should not be overlooked.

The Figli d'Italia is a very large and nation-wide organization; there are also in every Italian community many societies, some of them mutual benefit societies, composed of men from the same town or village. They are purely local organizations, having no affiliations with societies in other cities.

They usually take the name of the place from which they come, often prefixing a patron saint. In this way there is sure to be a holiday, always popular in Italian communities, with more or less celebration—fireworks, bands, and so forth, according to the size and prosperity of the society. They have much regalia, with beautiful flags and banners, often of silk, with gold or silver fringes and embroidery. Friendly relations with such societies are always very helpful.

Invitations to christenings, weddings, neighborhood parties, should be accepted joyfully. The public school in an Italian community is a fertile field. The sisters in the parochial schools are almost always very friendly, and deeply interested in the moral as well as mental development of the children. The press, too, both English and Italian, can usually be depended on to publish notices, book notes, or anything of interest, and there are always shops which will permit library advertising.

### Helps to Librarians

Librarians who wish to become familiar with the Italian language may find the following books helpful:

**Arbib-Costa, Alfonso.** Italian lessons.

Author is instructor in Romance languages and literature in the College of the City of New York. Can be used very well without a teacher.

——— Advanced Italian lessons.

**Dalla Vecchia, G.** Italian self-taught.

Words and phrases with pronunciation.

**Grandgent, C. H.** Italian grammar.

Textbook.

**Sauer, Karl and Motti, Pietro.** Italian conversation grammar.

Textbook.

**Waller, Edith.** English-Italian phrase book for social workers.

Very useful. Arranged by subjects.

**Wilkins, E. H.** First Italian book.

By a professor of Romance languages in the University of Chicago. Accents are indicated by special type.

### Book-Buying

John Foster Carr's *Immigrant and library* is an aid in book selection but the fiction list is very short and does not show familiarity with some of the titles recommended. With Italian books it is especially true that the proof of the pudding is in the eating—only an actual reading will show satisfactorily whether a book is desirable for the public library shelf.

*I Libri del Giorno* is an excellent monthly review in Italian, published in Milan. It contains articles on new and popular books which give a pretty good idea of their contents, always remembering a certain difference in point of view.

*L'Italia che Scrive* which can be obtained from Brentano is largely concerned with non-fiction. Lists published by libraries are apt to be of books selected from catalogs, without much knowledge of their contents.

Fine print is the bugbear of the buyer of Italian books. Many excellent Italian books are printed in type so fine as to be quite useless for library purposes. No one in America ever reads such fine print and the purchase of these books is a total loss. Many others are printed with such narrow inner margins that they cannot be rebound.

If such books are resewed when received, their lives can be greatly prolonged.

Earnest requests to dealers to send only books which are suitable for library use are not always effective in avoiding undesirables. If there were some standard by which books ranking below par in respect to print, margins, and paper could be designated it would be a boon to librarians.

There are many good publishing houses in Italy. Fratelli Treves, Milano, Via Palermo 12; Ulrico Hoepli, Milano, Galleria De Cristoforis 59-63; G. C. Sansoni, Firenze, Viale Mazzini 26; and R. Bemporad e Figlio, Milano, Via Agnello 6, are well known and reliable. Adriano Salani, Firenze, Viale dei Mille 114, is exceptional for good print and paper. Sansoni and Bemporad publish many books on good paper with clear print. The Libreria Internazionale (successors to B. Seeber), Firenze, Via Tornabuoni 21; Dr. M. F. Liberma, Roma, Via Ludovisi 37; and the Anonima Libreria Italiana, Torino, Corso Palestro 7, are dealers of repute.

Books are usually sent by book post in parcels of two kilograms in weight.

The *Bollettino delle Pubblicazioni Italiane*, published by the Biblioteca Nazionale Centrale in Firenze, is a monthly publication similar to the *Publishers' Weekly*. The price is forty lire per year.

Books should be ordered bound, as they can be well bound abroad at less cost than in this country. If not so ordered, they are usually sent unbound. A large Italian Bible in two volumes has been sent not only unbound but *unsewed*, because binding was not specified.

This is a good time to buy Italian books (1925) as the rate of exchange is in our favor. Italian publishers and dealers are glad to send catalogs, and a collection of them can soon be acquired, and will be found very useful.

### American Dealers

Italian books may be ordered in this country and a few dealers (notably Brentano, 225 Fifth Ave., and Stechert & Co., 31-33 East 10th St., New York) keep a stock on hand. Francesco Tocci, 520 Broadway, New York, specializes in Italian books. But unless haste is necessary, considerable money can be saved by ordering from Italy.

### Periodicals

For those who cannot read English there should certainly be some Italian newspapers in the library. If there is a local paper it should be taken, at least for the sake of the entente cordiale with the press. It can often be obtained as a gift. The *American newspaper annual* lists 109 daily, weekly, or monthly Italian newspapers and magazines published in this country.

The *Corriere d'America*, 309 Lafayette Street, established in 1879, and the *Progresso Italo-American*, 42 Elm Street, established in 1880, are both published in New York City. They are \$8.00 per year including the illustrated Sunday editions, which can be clipped for picture collections after being used in the reading room. They are popular with all classes.

*L'Illustrazione Italiana*, published by Fratelli Treves, Milano, Via Palermo 12, is a weekly publication devoted to current events, theatrical news, and literary reviews. No money is spent on covers, but the paper is excellent and the illustrations and make-up are very artistic. The price "outside Italy" is 225 lire for 1925 as against 240 lire in 1924, which is not expensive for a periodical of this kind. The price will probably vary until the lira is stabilized once more. The Italy America Society, 25 W. 43d St., New York City, recommends a patriotic review, *Italianissima*, which discusses present-day social problems, and also *Lo Spettatore Italiano*,

in which new Italy is discussed in its historical, social, and intellectual aspects.

These are only two of the many new publications which are springing up in Italy, some of which will no doubt perish by the wayside.

## SUGGESTED LIST OF TITLES FOR A BEGINNING COLLECTION IN THE ITALIAN LANGUAGE

The following list is intended to suggest titles desirable as the nucleus of an Italian collection. These titles were selected from a large number of books read and reviewed, and it is believed that all will be found satisfactory for public libraries. The opinions expressed are individual, and do not claim to be infallible, but are intended to be helpful for those who do not read Italian. The selection has been made with a view to popular use. A certain standard of literary quality has been maintained, but no titles have been chosen for their literary quality alone. The fiction has been starred to indicate books recommended for first purchase for a beginning collection.

### English Language Helps

**Ahn, Franz.** Manuale di conversazione.

Words and simple phrases in parallel columns.

**Arbib-Costa, Alfonso.** Lezioni graduate di lingua inglese.

Excellent for the person with some education.

**Burke, B. H.** First book for Italians.

Easy lessons.

**Corbella, Carlo.** Corrispondenza commerciale, bancaria e familiare italiana-inglese.

Business and social letters, English and Italian.

**Fanfani, Pietro.** Vocabolario della lingua Italiana.

A good, all-Italian dictionary.

**Foulques, Eugenio.** La lingua inglese senza maestro.

— Nuova guida della conversazione, colla pronuncia inglese figurata.

Both the above are good little manuals. The second spells the Italian pronunciation.

**Genzardi, Nicolo.** L'italiano e l'inglese.

Vocabularies, short reading lessons, some grammar.

**Melzi, Benedetto.** Nuovo dizionario inglese-italiano e italiano-inglese.

**Moore, S. W.** Libro illustrato di lingua inglese.

Vocabularies are illustrated by pictures of objects named.

**Roberts, J. P.** Dizionario italiano-inglese e inglese-italiano.

### Religion

The Bible should be on the shelf, preferably in an edition approved by the Roman church. There is a fine edition published by Fratelli Treves, with designs and illustrations by Doré, that is much liked, especially since the print is large enough to be read with ease.

**Bible.** La sacra Bibbia; tr. by Diodati.

This is a cheap edition, and rather fine print.

**Bible.** La sacra Bibbia; tr. by Martini; il. by Doré. 2 vols.

**Beltrami, Andrea.** Un serafina in terra.

Life of St. Francis.

**Bosco, Giovanni.** Storia sacra.

The Old and New Testament "for the use of schools and families." Illustrated, good print, dictionary of Bible terms and places.

**Papini, Giovanni.** Storia di Cristo.

Told in simple, fervent language, almost too unrestrained at times, for those who have not read the Bible and are not, perhaps, familiar with many of the events which occurred during the life of Christ. Has been translated into English.

**Revelli, Mariz.** La parola di Gesù.

The story of Christ in simple language. Excellent print. Eighteen illustrations by Doré.

**Ruffoni, Monsignore Achille.** La vita di Gesù Cristo.

Simple language. Good print.

**Serao, Matilde.** La Madonna e i santi.

An unusual subject for Signora Serao. Sympathetic and attractive style.

**Le Vite** dei santi per ciascun giorno dell'Anno. Illustrated.

Short lives of saints for every day in the year. Florence. Salani.

**Le Vite** delle sante Vergini e martiri che morirono per sostenere la fede di Gesù Cristo. Illustrated.

Lives of virgin saints and martyrs. Florence. Salani.

### Legend and Folklore

**I cavalieri** della tavola rotonda.

King Arthur stories.

**Croce, Giulio Cesare della.** Le astuzie sottilissime di Bertoldo e Bertoldino.

Bertoldo is a species of court jester. The book supplies the frequent demand for humor. Its popularity never wanes.

**Le Mille e una notte.**

Arabian nights.

There are several old tales of knights and persecuted maidens, containing marvelous deeds of derring do which are in constant demand. They are chiefly published in Sicily, and are hard to get. They have no literary value, but there seems to be no reason why they should not be provided, if possible, for those who have little education, whose lives are sadly lacking in romance, and who can escape for the time, by the help of these old tales, from hard realities into a magnificent land of golden deeds. These are some of the titles, publisher and place being given for those that are anonymous:

**Guerrino** detto il meschino. Florence, Salani.

**I Paladini** di Francia. 3 v. Milan, Bietti.

**I Paladini** di Francia. 1 v. Milan, Cioffi.

**I Reali** di Francia. Florence, Salani.

**Rinaldo** di Montalbano. Naples, Chiurazzi. 1905.

**Rodomonte** e Brancaleone. Naples, Chiurazzi. 1905.

**Barberino, Andrea da.** Ajolfo di Barbicone.

**Camino, Vittorio da.** Umberto Biancamano.

**Cerimele, Geremia.** Fierobraccio e Carlonagno.

**Chiurazzi, Luigi.** I figli di Guerrino.

**Constantino, Catanzaro.** Guido di Santa Croce.

**Leggio, Giuseppe.** Dolores e Straniero.

— Il figlio di Ricciardetto.

— Rinaldino.

**Lodico, Giusto.** Istoria dei cavalieri della Gran Bretagna.

**Provaglio, Epaminonda.** Il mago dalle sette teste.

**Schmid, Christophe von.** Genoveffa, storia degli antichi tempi.

Tr. from the German. Although a translation, this seems to "belong" in all languages.

**Ungaro, Salvatore.** Orlando a Roncisvalle.

— Rinaldo e Malagigi.

### Geography and Travel

**Abruzzi, Duca degli.** La "Stella Polare" nel mare artico.

Voyage of the "Polar Star" in 1899-1900 by a member of the Italian royal house. Very popular.

**Amicis, Edmondo de.** Sull'oceano.

Vivid stories of the life of emigrants on board ship. Interestingly and sympathetically told.

**Balzo, Carlo del.** Napoli e i Napoletani.

An interesting and well illustrated account, in excellent style, by a noted jurist-consul.

**Marinelli, Olinto.** Atlante scolastico di geografia moderna.

Atlas, 1920.

**Raynal, Edoardo.** *Il nuovo Robinson Crusoè.*

Tr. from the French. A simple but vivid and true account of the shipwreck of five men off the Auckland Islands in 1863, where they lived nineteen months. Their hardships and deliverance make an interesting story.

**Serao, Matilda.** *Nel paese di Gesù.*

Record of a trip to Palestine about 1906. Signora Serao is first of all a journalist, but her style is brilliant and overflowing with the enthusiasm of the moment.

### Science

It does not seem practical to purchase technical books abroad. They are soon out of date, and do not conform to American usage.

**Griffini, Achille.** *Storia naturale.* 718 p.

A popular, if not recent, book on the animal, vegetable and mineral kingdoms with numerous illustrations, many in color. The author is (or was) assistant in the Royal Zoological Museum, University of Turin.

**Marconi, Guglielmo.** *La telegrafia senza fili.* 1904.

Not recent, but well written, and has many illustrations, *and* by Marconi.

**Flammarion, Camillo.** *L'astronomia popolare.*

Tr. from the French. Pseudo scientific. Profusely illustrated.

### Domestic Science—Health—Conduct of Life

**Artusi, Pellegrino.** *La scienza in cucina, e l'arte di mangiar bene.*

Domestic economy and cook book.

**Cordelia, pseud.** *Il regno della donna.*

Advice to women, sensible and well-written.

**Della Casa, Giovanni.** *Galateo.*

Written about 1555, this book by the "Chesterfield of Italy" is still read as a guide to polite conduct.

**Griel, C. L.** *Il bambino.*

Pre-natal advice and care of the baby during the first year. Published by the Y.W.C.A. New York City.

**Lhotzky Heinrich.** L'animo del fanciullo.

Tr. from the German. Excellent advice to parents concerning the training and physical education of youth. Not for young people.

**Roosevelt, Theodore.** Vigor di vita. (The strenuous life.)

Translated from the English.

**Valvassori-Peroni, C.** Come devo allevare e curare il mio bambino. 477 p.

Excellent advice for Italian mothers on pre-natal hygiene, care of the baby and infectious diseases. The author disapproves of the piercing of the infant's ears for ear-rings, and of the consumption of beer or wine by the nursing mother.

**Y.W.C.A.—U.S.—National Board.** L'asilo infantile; perche dobbiamo mandare i nostri bimbi al "Kindergarten."

Explains the reasons why children should be sent to kindergarten.

— Che ha pronto l'America per voi.

Italian-English. Home economics, hygiene and recreation.

### Fine Arts

Many beautiful books on the fine arts may be had in Italy, but these suggestions are only for those which are inexpensive and practical.

**L' A-B-C del disegno.** Milan. Sonzogno.

A great variety of lessons in design from geometrical figures to animals, flowers, etc.

**Album di monogrammi per la biancheria.** Milan. Sonzogno.

A fine variety of monograms for embroidery. Books of this sort and the American crochet books are very popular.

**Della Porta, Adele.** Il punto filet.

An excellent collection in four volumes of filet crochet, lace, and embroidery. Patterns are of unusually large size.

**Favili, Mario, ed.** Echoes of Naples.

A good collection of Neapolitan songs, including some of those which were awarded a prize at the feast of Piedigrotta, where a

famous carnival of song is held every year. Published by the Ditson Co. Boston.

**Il piccolo artista.** Milan. Sonzogno.

A large and fine collection for elementary and more advanced drawing.

**Ricami per biancheria.** Milan. Treves.

Embroidery patterns for lingerie.

### Poetry, Drama and Essays

**Aleardi, Aleardo.** Canti.

The best collection which has been made of Aleardi's poems is published by Barbéra at Florence.

**Ariosto, Lodovico.** Orlando furioso.

A well-known and popular poem of knights and combats, grave and gay. One edition is illustrated by Doré.

**Barbiera, Raffaele.** I poeti italiani del secolo XIX.

Perhaps the best anthology of Italian poetry with biographical sketches and notes.

**Benelli, Sem.** La cena delle beffe.

— La Gorgona.

Plays by one of Italy's most popular dramatists.

**Bullough, Edward.** Cambridge readings in Italian literature.

An excellent collection of prose and poetry from modern writers.

**Butti, Enrico Annibale.** Fiamme nell'ombra.

— Il cuculo.

— Tutto per nulla.

The author's fiction adds nothing to his fame, but these three plays are, each in its own way, excellent.

**Carducci, Giosuè.** Poesie.

Italy's great writer is not for the masses, but he should be found on the shelves. Even those who cannot read him know and love his name.

**Causa, Cesare**, *comp.* Stornelli amorosi e rispetti toscani.

Many of these are set to music and sung by the people everywhere in Italy.

**Chiarini, Giuseppe.** Poesie.

A poet to compare with Longfellow.

**Dante Alighieri.** La divina commedia.

**D'Annunzio, Gabriele.** La canzone di Garibaldi.

A famous poem by a famous author.

**D'Annunzio, Gabriele.** Francesca da Rimini.

One of the best of D'Annunzio's plays.

— Laudi del cielo, del mare, della terra, e degli eroi.

D'Annunzio's poetry is regarded by cultured Italians as superior to his prose. This is one of the best known and liked of his poetical works.

**Fucini, Renato.** Le poesie.

Satirical and charming verse, mainly in Pisan dialect.

**Garlanda, Ada (Negri).** Fatalità.

Ada Negri, one of Italy's best minor poets, was a poor school teacher in a little Italian village when she wrote these poems, "The songs of a hungry bird."

**Giacosa, Giuseppe.** Come le foglie.

— Una partita a scacchi.

Well-known plays of distinct literary merit.

**Giusti, Giuseppe.** Poesie.

Giusti is a satiric poet of Italy.

**Gori, Pietro, ed.** Il canzoniere nazionale.

Popular patriotic poetry.

— Romanze d'amore e canti toscani.

Popular poetry, much of which is sung.

**Guerrini, Olindo.** Postuma.

Delicate and lovely verse, some of it reminiscent of Heine. Many of these poems have been set to music.

**Leopardi, conte Giacomo.** Poesie.

A great poet of sorrow and despair.

**Lucatelli, Luigi.** Come ti erudisca il pupo.

A "philosophical-paternal" conference in which is given humorous, satirical advice on child training. The illustrations are in keeping with the text.

**Marradi, Giovanni.** Poesie.

Very popular poetry, much of it patriotic.

**Monti, Vincenzo.** Canti e poemi.

A well-known and popular poet who was prominent in the public life of his day.

**Niccodemi, Dario.** L'alba, il giorno, la notte.

An original and extremely interesting play.

**Panzini, Alfredo.** Santippe.

Witty, well written essays on woman, using Xantippe as a text.

**Pascoli, Giovanni.** Myricae.

A charming poet of the common people and common things.

**Pellico, Silvio.** Le più belle pagine.

A fine selection from his writings made by Grazia Deledda.

**Petrarco, Francesco.** Le rime.

Includes "Il Canzoniere" and "I Trionfi" and the sonnets. Very full notes.

**Pirandello, Luigi.** Lumie di Sicilia.

— Enrico IV.

— Sei personaggi in cerca d'autore.

The last two were played in New York in translation. See note on author under "fiction."

**Robida, Alberto.** Viaggi straordinarissimi di Saturnino Farandola.

Many illustrations. Robida is the Italian Captain Traprock.

**Rovetta, Gerolamo.** I disonesti.

— Romanticismo.

Two of the best plays of this popular author.

**Il segretario italiano.** Florence. Salani.

A social letter writer for practically every occasion. Much in demand.

**Tasso, Torquato.** La Gerusalemme liberata.

**Vigo, Leonardo.** Raccolta amplissima di canti popolari Siciliani.

Sicilian dialect poetry; much in demand.

### History

A great drawback to the use of Italian non-fiction is the lack of indexes, which makes reference work slow and difficult.

**Amari, Michele.** La guerra del vespro Siciliano.

A history of that intensely interesting event—the massacre of the French in Sicily in 1282.

**Bencivenni, Ildebrando.** Storia d'Italia.

A small history in popular style, suitable for intermediates and adults of that grade.

**Bragagnola, Giovanni.** Storia di Francia.

Popular. Better print than is usual in this style of book.

**Cadorna, Luigi.** La guerra alla fronte italiana 1915-17.

By the general who inspired the heroic resistance of the Italian army on the Isonzo.

**Cappelletti, Licurgo.** Storia d'Italia (476-1900). 2 v.

One of the best short histories, popular in style but not suited to intermediates. Illustrated.

**D'Annunzio, Gabriele.** Per la più grande Italia.

Speeches and messages during the world war.

**Ferrero, Alfredo.** Grandezza e decadenza di Roma. 5 v.

Written in brilliant style by a very popular modern historian. Not for beginners.

**Ferrero, Guglielmo, and Barbagallo, Corrado.** Roma antica. 3 v.

An excellent popular history written for teachers of history and

those trying to continue their education. Covers from the foundation to the fall of the city.

**Ferrero, Alfredo.** *La guerra Europea.* 1914-18.

**Gorgolini, Pietro.** *Il fascismo nella vita italiana.*

A clear and interesting account of the beginnings of the fascist movement up to the time that Mussolini took the reins of government.

**Mariani, Mario.** *I colloqui con la morte.*

Short stories of the great war. Written with much spirit and sympathy, and with the saving grace of humor.

**Nitti, Francesco.** *La decadenza dell'Europa.*

A discussion of conditions after the Great War, by one of Italy's statesmen. He was prime minister in 1919.

**Oberti, Eugenio.** *Piccola storia della grande guerra.*

An outline of the great war in 156 pages. Useful for a popular library. Maps and many illustrations.

**Orsi, Pietro.** *L'Italia moderna; storia degli ultimi 150 anni (1750-1913).*

Well written and illustrated.

**Pesci, Ugo.** *Come siamo entrati in Roma.*

An account of the entrance of Garibaldi's troops into Rome in 1870.

**Prezzolini, Giuseppe.** *La cultura italiana.*

Excellent presentation of post-war Italy.

**Rigoli, Giuseppe.** *La grande guerra d'Italia.*

Short chapters in popular style on social conditions and industries in Italy during the great war.

**Rinaudo, Costanzo.** *Storia romana.*

From earliest times to 476 A.D. Suited to adults; not difficult.

**La Vita italiana nel risorgimento 1815-1861.** Florence.

Bemporad.

4 v. Good print; popular style.

### United States History

**Angeli, Diego.** La repubblica stellata.

A popular history of the United States. The author is considered the best Italian translator of Shakespeare.

**Carr, J. F.** Guida degli Stati Uniti per l'immigrante italiano.

A variety of information about the United States in compact form.

**Cavallaro, Luigi.** Pionieri ed eroi della storia americana.  
From Columbus to the end of the war with Spain.

**Daughters of the American Revolution.** Manuale di informazione sugli Stati Uniti d'America.

"Manual of the United States for the information of immigrants and foreigners."

**Ferrero, Guglielmo.** Fra i due mondi.

A comparison of the old and new worlds by this brilliant historical writer.

**Garreto, Vito.** Storia degli Stati Uniti (1492-1914).

Best one volume history to date (1916).

**Mondaini, Gennaro.** Le origini degli Stati Uniti.

Does not go beyond Colonial times. Too scholarly to be popular.

**Pecorini, Alberto.** Gli americani nella vita moderna.

Useful to a stranger wishing to become acquainted with America, although the chapter on women seems to have been written without enough observation. The chapters on the Church and Education are very interesting.

— La storia dell'America.

Parallel pages, English and Italian.

**Rossi, Adolfo.** Un Italiano in America.

Relates the interesting experience of a young man who landing in America in 1880 with one dollar (his savings were stolen on ship board) has since become Commissioner of emigration in Italy and Italian consul in the United States. An abridged edition has been put in the school curriculum in Italy.

**Villari, Luigi.** *Gli Stati Uniti d'America e l'emigrazione italiana.* 1912.

Contains a variety of information on the United States.

### Biography and Autobiography

**D'Azeglio, Massimo.** *I miei ricordi.*

Inspiring autobiography of Italy's well known statesman, soldier and author.

**Barbiera, Raffaelo.** *Ricordi delle terre dolorose.*

Biographies of people prominent during the Austrian rule of Italy. Illustrated.

**Bandi, Giuseppe.** *Anita Garibaldi.*

Short life of the wife of the great liberator.

**Causa, Cesare.** *Garibaldi.*

Good popular biography.

— *Vita dei fratelli Bandiera.*

A little book, but it contains the story of these martyred patriots in good, popular form.

— *Vita e viaggi di Cristoforo Colombo.*

Popular in style. Causa is one of the best writers for the masses.

**Cellini, Benvenuto.** *La vita.*

A biographical classic.

**Franklin, Benjamin.** *La vita.*

Translated from the English.

**Garibaldi, Giuseppe.** *Memorie.*

The autobiography of the liberator of Italy.

**Gay, H. N. Abramo Lincoln.** 142 pages.

A good popular biography. Portrait.

**Giolitti, Giovanni.** *Memorie della mia vita.*

Giovanni Giolitti, born in 1842, has been prime minister of Italy five times. This is a clear and interesting account of Italian political life from his standpoint.

**Lipparini, Giuseppe.** *Vita di Dante.*

A little book, popular in style, well written and illustrated.

**Mariani, Carlo.** *Il Plutarco italiano.*

Short biographies of famous men of ancient and modern times. The style is popular and pleasing without being at all written down.

**Mario, Jessie W.** *Della vita di Giuseppe Mazzini.*

Sympathetic and authoritative. Many illustrations.

— *La vita di Garibaldi.*

Popular and well illustrated.

**Moretti, Marino.** *Mia madre.*

A loving and beautifully written tribute to the author's mother.

**Pellico, Silvio.** *Le mie prigioni.*

A book that appeals to all lovers of Italia Libera. A vivid account of the author's imprisonments.

**Pio, Oscar.** *Vita di Vittorio Emanuele II.*

A short and popular life of "il re galantuomo."

**Plutarco.** *Vite degli Uomini illustri.*

Translated from the Greek.

**Ricci, Corrado.** *Michelangelo.*

Popular in style, but rather fine print and unattractive.

**Rontini, Eugenio.** *I briganti celebri italiani.*

Short stories of famous brigands—among them Musolini, who is a great favorite.

**Vannucci, Atto.** *I martiri della libertà italiana (1799-1848).*

Many short biographies, with illustrations (inserts).

**Vasari, Giorgio.** *Le vite dei più celebri pittori, scultori e architetti.*

A classic among biographies of artists.

**Villari, Pasquale.** *La storia di Girolamo Savonarola.*

This author is one of Italy's best historical writers.

### Fiction

**D'Annunzio, Gabriele.** *Le vergini delle rocce.*

A beautifully written novel, less morbid than others by this author.

**Anselmi, Alberto.** *Andrée al polo nord.*

Imaginary adventures in Jules Verne style.

**D'Azeglio, Massimo Tapparelli, Marchese.** *Ettore Fieramosca.*

A historical novel beginning in 1503. A story of war and love—full of stirring scenes.

— Niccolo de'Lapi.

A rather ponderous historical novel which will not be in great demand, but should be in the library.

**Baccini, Ida.** *Romanzo d'una maestra.*

Story of a schoolmistress in a little village near Florence. Love story develops and ends happily.

**Barberis, Luigi.** *L'automobile volante.*

A lively story of two boys who are carried into Africa by a machine they cannot control.

**Baroja y Nessi, Pio.** *Il maggiorasco di Labraz.*

A good romance of an old Spanish family. No tedious passages. Translated from the Spanish.

**\*Barrili, Antonio Giulio.** *Capitan Dodèro.*

Lively and interesting. One of Barrili's best.

— *Fior di mughetto.*

A love story, not too long, and with just enough rough sledding to add the necessary spice of interest.

— *Il libro nero.*

Count Ugo makes a league with the devil à la Faust. His experiences are so disappointing that he renounces the compact.

— *Santa Cecelia.*

An exciting and harrowing tale which tells of the fall of an aristocratic house, of the loss of the ancestral home, and of the love of the impoverished heir for the daughter of the newcomer.

— *Scudi e corone.*

A love story or rather several love stories which move along with

reasonable rapidity and fewer digressions than is usual with this author. It will be especially liked by women.

— Tizio Caio Sempronio.

Barrili's often didactic style is less evident than usual in this tale of Rome fifty years before Christ.

\***Bencivenni, Ildebrando.** Francesca da Rimini.

\*— Pia de'Tolomei.

— Pietro Micca.

Little books relating these famous stories in popular style.

\***Bisi, Sofia (Albini)** Il figlio di Grazia.

A charming story of rustic life.

**Bolanden, Conrad von, pseud.** I nemici dell'impero.

Story of the persecution of the Christians under Diocletian and Maximinus.

**Borgese, Giuseppe Antonio.** Rubé.

A story of the great war and a study of the psychology of fear. One of the better post-war stories.

**Brocchi, Virgilio.** La Gironda.

A study of economic conditions in Milan and Bologna, published in 1909. The book incites to courage, sincerity and purity by showing the evils resulting from their lack.

\*— Sul caval della morte amor cavalca.

A pleasant idyll of an Italian village during the great war.

\***Caccianiga, Antonio.** Il bacio della Contessa Savina.

Good, old-fashioned love story.

— Il convento.

Follows the fortunes of two students during the struggle for Italian freedom.

— Il dolce far-niente.

Life in Venice at the close of the 18th century. Antonio Canova is one of the characters. Interesting story.

— La famiglia Bonifazio.

Northern Italy in the time of the Carbonari and Italy's struggle for freedom. Good love story, but seems incomplete.

— Il Rocco di Sant'Alipio.

Titian is the hero of this historical novel. There is not much plot, but the style and treatment make it very interesting.

**Cagna, A. G.** Quando amore spira.

A good story of love and renunciation.

\* Alpinisti ciabattoni.

Amusing and witty account of an old couple who take their first holiday and are very glad to get back home again.

**Calmettes, Fernand.** Valor di fanciulla.

A girl, who goes on a fishing cruise to be near her lover, and a super-dog are the chief characters in this story. Translated from the French.

**Camerino, Fortunato.** Umanità.

Scene is laid in Cuba, where a plantation strike is vividly described, and in Italy where the hero goes to find his sister's betrayer.

**Cantù, Cesare.** Margherita Pusterla.

The persecution and imprisonment of the heroine, together with her husband and child, is vividly described in this story of Lombardy in 1340.

**\*Capranica, Luigi, Marchese.** La Contessa di Melzo.

Historical novel of Milan under the Sforza which pictures vividly those fierce, cruel and passionate days.

— Giovanni delle Bande Nere.

A story of that ill-fated Giovanni of the House of Medici, captain of the Black band. A stirring story of the time (1500-1526).

**Capuana, Luigi.** Il Marchese di Roccaverdina.

A romance of love and jealousy, excellent in style and treatment.

— Re Bracalone.

A fantastic tale of an ancient king endowed with the power to put his kingdom forward into the twentieth century. But labor strikes and the cupidity of his ministers so disgust him that he gladly returns to his original condition.

**Carcano, Giulio.** Angiola Maria.

A sentimental, old-fashioned historical novel, still popular.

**Castelnuovo, Enrico.** I coniugi Varedo.

A husband neglects his wife for politics and finally deserts her while their child is dying. Well told and interesting.

\*—— I Moncalvo.

An interesting story of love and renunciation.

**Cavalieri, Gastone.** La régineetta.

The "little queen" is a foundling, a protégée of the village priest. She makes a fine marriage, after just enough trouble to make a story.

**Cei, Umberto.** I ladri dello Schech el-Beled.

Story of the search for a stolen statue in Africa. Not remarkable for literary quality, but a good adventure and mystery story.

—— I milioni del pirata.

Relating the improbable adventures of two Frenchmen who are unjustly condemned to the penal settlement of Cayenne, escape and find hidden pirate treasure. The pirates are characters who figure in "I Paria dell'Oceano."

—— I paria dell'oceano Pacifico.

Pirate story; rather improbable, but will be popular.

**Cervantes Saavedra, Miguel.** Don Chisciotte della Mancia.

Translated from the Spanish.

**\*Chiara, Bernardo.** Le avventure di Paolo Sylva.

How Paolo, a poor boy, overcomes life's difficulties; very well written and of good moral tone. Not preachy.

—— Maestra di scuola.

Wholesome love story.

**Colombi, Marchesa.** Un matrimonio in provincia.

A well written and interesting story of a young woman who sacrifices her youth to her family and makes a loveless marriage.

**Cordelia, pseud.** L'incomprensibile.

Detective story.

—— Per la gloria.

The adventures of a young man who leaves home for the city and a literary career. Very readable. Good moral tone.

**Cottin, M. R.** *Torquato Tasso e la Principessa Eleanora d'Este.*

A very popular historical romance translated from the French.

**Crawford, F. M.** *Saracinesca.*

**\*Dadone, Carlo.** *La casa delle chiacchiere.*

A first-rate story of the doings of the tenants in a large apartment house in Turin.

\_\_\_\_\_ *Il tesoro del re negro.*

Fabulous adventures and miraculous escapes in darkest Africa.

**\*Danieli-Camozzi.** *I nipoti della Marchesa Laura.*

A very good little story of love making and intrigues among a group of young people.

**Danieli-Camozzi and Manfro-Cadolini.** *Nel dubbio.*

A love story which ends happily.

**Daudet, Alphonse.** *Ditta Fromont e Risler.*

Translated from the French.

**\*Deledda, Grazia.** *Anime oneste.*

\*\_\_\_\_\_ *Canne al vento.*

\*\_\_\_\_\_ *Cenere.*

\*\_\_\_\_\_ *Dopo il divorzio.*

\*\_\_\_\_\_ *L'edera.*

\*\_\_\_\_\_ *Elias Portulu.*

\_\_\_\_\_ *Il flauto nel bosco.*

\_\_\_\_\_ *La giustizia.*

\*\_\_\_\_\_ *Marianna Sirca.*

\*\_\_\_\_\_ *Il nostro padrone.*

\*\_\_\_\_\_ *Il vecchio della montagna.*

Almost without exception Grazia Deledda's books are of good literary quality and written with spirit and understanding of life. The author is a native of Sardinia and the scene of nearly all her stories

is laid in that island. In spite of the number of books she has written, there is great variety, and one does not tire of them. She is an excellent interpreter of Italian peasant life.

**\*De Roberto, Federico.** *I vicerè.*

Chronicles of the descendants of the old Spanish "vice-kings," the narrative beginning about 1855. Of exceptional literary merit.

**Donati, Cesare.** *Povera vita!*

An interesting love story without sex problems or complications. Very popular, in spite of a "sad" ending.

**Dumas, Alexandre.** *Il cavaliere di Maison-Rouge.*

- \_\_\_\_\_ *La collana della regina.*
- \*\_\_\_\_\_ *Il conte di Monte Cristo.*
- \_\_\_\_\_ *Giovanna d'Arco.*
- \_\_\_\_\_ *Giuseppe Balsamo.*
- \_\_\_\_\_ *Il paggio del Duca di Savoia.*
- \_\_\_\_\_ *I quarantacinque.*
- \*\_\_\_\_\_ *I tre moschettieri.*
- \_\_\_\_\_ *Venti anni dopo.*
- \*\_\_\_\_\_ *Visconte di Bragelonne.*

**Eliot, George, pseud.** *Romola.*

**Errico, Giuseppe.** *Piccoli esuli d'Italia.*

Describes the miserable lives of Italian children taken to France to work in the glass factories.

**\*Farina, Salvatore.** *Caporal Silvestro.*

A sympathetic and charming tale of an old couple who sell their home for an annuity.

- \_\_\_\_\_ *Il Numero 13.*
- \_\_\_\_\_ *Il tesoro di donnina.*

Wholesome stories, with homely wit and humor and simple but good plots.

\*—— La più bella fanciulla dell'universo.

Two old men undertake to find a husband for the "most beautiful girl in the universe."

\*—— L'ultima battaglia di prete Agostino.

A pure and simple story that touches the heart by its depth of thought and feeling. A little classic.

**Fava, Onorato.** La Discesa di Annibale.

An account of the rise to fame and fortune of a young poet, only to fall again.

**Fogazzaro, Antonio.** Il piccolo mondo antico.

—— Il piccolo mondo moderno.

—— Il santo.

His best work is this well known trilogy.

**France, Anatole.** Il delitto di Silvestro Bonnard.

Translated from the French.

**De Frenzi, Giulio.** Il lucignolo dell'ideale.

Story of a schoolmaster forced to give up high ideals in order to live. Excellent style.

**Di Gardo, Maria.** Inez.

Full of exciting incidents connected with the persecution of Inez, who comes off victorious.

**Genevay, A.** I drammi della storia.

The dramatic side of several important and interesting historical events, told in lively and vivid style. Good print and profusely illustrated.

\***Gentile, Anna Vertua.** A la vecchia ferriera.

A simple, old-fashioned love story, reminiscent of Ohnet.

—— Coraggio e avanti.

How a wealthy family lose their money and make good by courage and industry. Rather sentimental.

Nora.

A persecuted heroine who receives her reward without waiting for the next world is the protagonist of this interesting, old-fashioned novel. It is unique in that it mentions a girls' boarding school—a rare thing in Italy.

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L'Odio di Rita.

How hate turns to love and all ends well. A story which women and girls will like.

**Gianelli, Elda.** Contesi orizzonti.

An interesting novel of life and love.

**Giovagnoli, Raffaello.** Opimia.

Roman life in the time of Hannibal. There is much history, but the story of a vestal virgin is very interesting.

**Giovannini, Gemma.** Dopo un verdetto.

A pleasing story, well told.

**Graf, Arturo.** Il riscatto.

The salvation of a man from insanity and despair through the love of a good woman.

**Gramigna, L.** Cavour.

A pleasing romance of Torino in 1859.

**\*Grossi, Tommaso.** Marco Visconti.

A story of Lombardy in 1529, so vivacious and interesting that it seems quite modern, although written about 1841.

**Gualtieri, Luigi.** L'innominato.

A good story, though not remarkable for literary quality, with the scene laid in Antwerp and Milan in the middle of the sixteenth century.

**Guerrazzi, F. D.** L'assedio di Firenze.

A three-decker historical novel of Florence in the sixteenth century, which is rather heavy, but too well known to omit.

**Guidi, Tommasini.** In cerca d'una sposa.

How a rich and handsome young man finally makes a wise choice from the bevy of attractive girls around him. An interesting little story that all novel readers will like.

**Guidi, Tommasini, *pseud.*** Il curato di Pradalburgo.

An interesting, perfectly moral little tale.

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**\*——— La nonna Paola.**

The story of the charming grandmother of three young women who make curious marriages with unexpected results. Will be especially interesting to women.

**Höhler, Mattia.** *Pier delle Vigne.*

Translated from the German. Story of the favorite minister of Frederic II of Hohenstaufen, to whose dolorous story Dante has consecrated part of the 13th Canto.

**Hugo, Victor.** *Han d'Islanda.*

\*—— I miserabili.

**Lioy, Paolo.** *Chi dura vince.*

An old man tells the story of his life. A genial tale.

**\*Lipparini, Giuseppe.** *I 4 fanti.*

The curious and often amusing adventures of four ex-soldiers of the great war.

\*—— Il signore del tempo.

An ingenious and amusing story of a man who discovers a way to produce "moving pictures" of past events.

**Malandrucci, Pompeo.** *Guglielmo Tell.*

A stirring little story of William Tell.

**Mantegazza, Paolo.** *Un giorno a Madera.*

A vivacious and ardent correspondence between Emma, a consumptive, and her lover; interesting in spite of its epistolary form.

**\*Manzoni, Alessandro.** *I promessi sposi.* (The betrothed.)

A Milanese story of the seventeenth century, too well known to need description. This is often in such fine print as to be practically useless. There is a fine, profusely illustrated edition by Fratelli Richiedei, Milan, in which the print is clear and good. If this can be obtained, it is well worth the slightly greater cost. There is also a good edition by Sonzogno in Milan.

**De Marchi, Emilio.** *Arabella.*

A continuation of "Demetrio Pianelli." Arabella, the daughter of Cesarino Pianelli, is forced into an unhappy marriage to pay off her father's debts. The ill-doing of those around her ruin her life.

\*—— Il Capello del prete.

An aristocrat, reduced to desperate straits, murders a priest to get his money, and is not suspected. An interesting psychological study of the effect of crime on the criminal.

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Demetrio Pianelli.

A touching story of a man who sacrifices himself for the family of his brother, who has committed suicide. Well written and interesting.

**\*Marcotti, Giuseppe.** Il Conte Lucio.

Fine pictures of life in Venice and in Vienna in the eighteenth century. Holds the interest from first to last.

**Mari, Giovanni.** Bandiera rossa.

The struggles between the reds and the government parties after the great war. Interesting.

**Mario, Alberto.** La camicia rossa.

A story of Garibaldi's army, about 1860.

**Memini, pseud.** La Marchese d'Arcello.

Story of an unhappy marriage of convenience.

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Mario.

A young man conceals a will which would take from his friends all they possess. No tiresome pages.

**Mioni, Ugo.** Giustino.

A story of the early Christians in the time of Marcus Aurelius.

**Misasi, Nicola.** L'assedio di Amantea.

A lively and interesting story of the insurrection of 1806 in Calabria and Sicily against the French.

**\*Moretti, Marino.** Nè bella nè brutta.

The story of poor Gianna, who was "neither beautiful nor ugly, neither lively nor tedious, neither intellectual nor stupid, neither too cultivated nor too ignorant, an ideal wife," says her husband, and whose life was one long monotonous ordeal of submission and renunciation. The story of a dolorous life told with so much sympathy and literary art that it will not be easily forgotten.

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Il sole del sabato.

As in *Nè bella nè brutta*, there is here a woman whose part of love or happiness in this world is very small, and who lives humbly and patiently, accepting in silence the neglect and unkindness of the men who rule her. These stories are valuable as a record of peasant manners and customs, and are characterized by much sympathy and charm. For adults only.

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**\*———** La voce di Dio.

An Italian *Main street* with the scene laid in the Romagna.

**Motta, Luigi.** *Il tunnel sottomarino.*

A truly marvelous and horrific tale of unbelievable adventures.

**Neera, pseud.** *L'amuleto.*

The interest is well sustained in this story of the battle between love and duty.

\*——— *Il romanzo della fortuna.*

A simple love story that will be popular.

\*——— *Teresa.*

One of the strongest and best novels of this author. An intensely interesting study of sacrifice and broken dreams.

**\*Nievo, Ippolito.** *Le confessioni d'un ottuagenario.*

The *David Copperfield* of Italian fiction, of higher literary merit, and just as interesting.

**Pastro, Luigi.** *Ricordi di prigione.*

Record of an imprisonment during Italy's war of liberation.

**Panzini, Alfredo.** *Io cerco moglie.*

Amusing tale of a man who is very particular in the choice of a wife, and in the end is captured by a hussy.

——— *Il mondo è rotondo.*

A charming book which, without plot or love story, holds the interest to the last.

——— *Il padrone sono me!*

Zvani, a contadino, tells his story; enlivened with homely wit. A tale which, without any apparent effort to do so, rouses deep sympathy in the reader.

**Piccioni, Augusto.** *Il Capitan Bum-Bum.*

An amusing little tale in the style of *Tartarin*.

**Pirandello, Luigi.** *L'esclusa.*

\*——— *Il fu Mattia Pascal.*

——— *Il turno.*

This Sicilian writer is becoming known to Americans through translation. He is perhaps at his best in plays and short stories, although *Il fu Mattia Pascal* is exceptional for originality and humor. He writes, for the most part, of the lower and middle classes. Although

Pirandello has written many volumes of short stories, one never tires of them. They are vivid, witty, charming bits of real life sketched by a skilful hand.

**Pratesi, Mario.** *L'eredità.*

Portrays the consequences of sordid living.

**Quattrini, Antonio.** *I pirati bianchi.*

How a pirates' lair is discovered and their ill-gotten gain restored all for love. Although extravagant and of no literary value, it is quite harmless and will be popular.

**Rossi, Adolfo.** *L'ultima scoperta.*

A very readable story of a wonderful invention annihilating space and time, made use of by a newspaper.

**\*Rovetta, Gerolamo.** *I Barbarò.*

A strong story, full of incident which holds the interest from start to finish. It has been dramatized.

— *La moglie di Sua Eccellenza.*

Story of two sisters married to two brothers. A tale of love, sorrow, and ambition.

— *Il processo Montagù.*

Count Montagù sees his patrimony and the woman he loves taken from him by a money-lender. Insulted by his rival, he returns a blow and kills him. He is acquitted on his trial, and the lady in question loves him, but rather than "sully" her by marriage, he kills himself. A rather poor conclusion.

**Ruffini, G. D.** *Il Dottore Antonio.*

Companion volume to *Lorenzo Benoni*.

— *Lorenzo Benoni.*

An autobiographical novel, relating the secret struggles of the Carbonari, the plot and characters commanding the interest and sympathy of the reader from the first chapter. Originally written in English.

**\*Salgari, Emilio.** *I pescatori di trepang.*

The adventures of a Dutch captain and his two nephews in Torres Straits, where they go for trepang. This story is free from the wild passions which rage through many of the author's books. It will be liked as an adventure story by adults and intermediates.

\*— *Re della montagna.*

A Persian story, full of life and adventure.

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— La regina dei Carabai.

A tale of adventure and revenge, which is not objectionable.

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— Sull'Atlante.

A story of a French punishment camp in Algiers, with a fair Arab maiden for heroine. The Mohammedan priest with his collection of venomous serpents will give many readers a thrill, and a touch of humor is added by Enrico, the faithful Italian. Not so lurid or extravagant as, for instance, *Le tigri*.

Salgari has been compared to Jules Verne, but he indulges in far higher, more feverish and extravagant flights of fancy than the French author ever dreamed of. No laws of natural history fetter his imagination. Some of his books are too passionate and extravagant for public library use; others will satisfy the taste for adventure and wild romance, and will do no harm.

**Salvi, E. E.** Come L'acciaio.

The story of a woman who is loved by two men. She is betrothed to one, who dies, leaving her to the other.

**Sangiorgio, Francesco.** Il delitto di Via Chiatamone.

Detective story.

**\*San Giusto, Luigi di, pseud.** La conquista di Montemerlo.**\*———— Fede.**

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— La maestra bella.

Interesting love stories.

**Serao, Matilde.** Il paese di Cuccagna.

A novel of Italian life, especially of the "lotteries" which ruin the lives of many of the common people. Usually in such fine print as to make it useless on the shelves.

**\*———— Suor Giovanna della Croce.**

By a famous woman journalist and editor, more honored in Italy for her business and professional ability than for her writings. Many of her books are so hectic, passionate and exaggerated that they cannot be recommended. In the preface to *Suor Giovanna* she says she has determined to reform her manner of writing and give to the public books of purer tone. She has succeeded admirably in this pitiful and charmingly told story of an aged nun expelled by the French government from the convent where she had lived for thirty-five years.

**\*Sfinge, pseud.** Dopo la vittoria.

A pure, good story of temptation and victory.

**Speroni, Margherita.** Angelo di Pace.

Concerned with the estrangement of husband and wife, and a reconciliation brought about by their child.

**Stowe, H. B.** La capanna dello Zio Tom.

Translated from the English.

**Tartufari, Clarice.** Il volo d'Icaro.

Story of the rise to fame and subsequent failure of an author. It has a tragic ending, but rings true.

**\*Tozzi, Federigo.** Il podere.

Lifelike and vivid pictures of peasant life.

\*\_\_\_\_\_ Tre croci.

A morbid fascinating tale of the downfall of a family brought about by laziness and gluttony. Giulio's suicide is a unique and ghastly bit of realism.

**Trebla, I.** Volontario d'un anno.

The life of a volunteer in barracks, told with the saving grace of humor.

**Venturini, Luigi.** L'armajuolo di Milano.

The old armorer believes his wife untrue, and is overjoyed when he finds he was mistaken.

**\*Verga, Giovanni.** Dal tuo al mio.

Depicts life in the region of the sulphur mines of Sicily, the poor wages and misery of the people and the difficulties of the mine owners.

\*\_\_\_\_\_ Don Candeloro e Ci.

The life of a wandering family of actors and mountebanks, told vividly, and with much interesting detail.

\*\_\_\_\_\_ I Malavoglia.

The hopeless struggles of a peasant family to better themselves.

\*\_\_\_\_\_ Maestrò Don Gesualdo.

An epic of Sicilian peasant life. Verga, one of Italy's best-loved and most popular authors, is a faithful interpreter of Sicilian peasant life.

**Verne, Giulio.** Attraverso il mondo solare.

Published by Sonzogno, Milan. Good print and many illustrations. Nearly all of Jules Verne's books have been translated into Italian, and are popular.

**\*Visconti-Venosta, Giovanni.** Il Curato d'Orobio.

A charming story of the life of sacrifice and service of a priest.

**Wiseman, N. P. S.** Fabiola.

Ever popular among certain readers.

**Zuccoli, Luciano.** Le cose più grande di lui.

A 17-year-old boy's losing struggle with life's problems. Tragedy and dishonor in his own family, and disappointment in love crush his spirit and end his days. A novel of distinction which will appeal to cultivated readers.

### Short Stories

**\*Ahnfelt, Astrid.** Foglie al vento.

Stories of the Messina earthquake in 1908 which are interesting and not too full of horrors.

**Albertazzi, Adolfo.** Il zucchetto rosso.

Charming tales. Two or three of them not quite up to the level of the rest.

**Allodoli, Ettore.** Novelle morali.

Above the average.

**De Amicis, Edmondo.** Fra scuola e casa.

While De Amicis never rises to great heights, he is always pleasant and dependable.

**\*\_\_\_\_\_ Vita militare.**

Excellent sketches of military life.

**\*Avancini, Avancinio.** I racconti dell'allegro compare.

Humorous and delightful tales.

**\*Baratono, Pierangelo.** Commenti al libro delle fate.

Very good modern adult versions of well-known fairy tales, which are satiric and humorous.

**\*Capuana, Luigi.** Il benefattore.

**\*—— Il braccialetto.**

Capuana is one of the best short story writers of Italy.

**Castelnuovo, Enrico. Alla finestra.****—— Il ritorno dell'Aretusa.**

Will be most popular with women.

**\*Chiesa, Francesco. Vita e miracoli di santi e di profani.**

Unusual and original. "Il Cristiano errante" is a pearl among short stories.

**\*Cordelia, *pseud.* Racconti di natale.**

Good stories, suitable for Christmas.

**\*Dadone, Carlo. Come prese moglie.**

The first of these stories is original and amusing. A man who is a monomaniac on the subject of cooking plans a mysterious new dish, the chief ingredient of which shall be his own daughter; but his assistant runs off with her and marries her. Dadone is a thoroughly entertaining writer. His short stories are distinguished by sympathy, wit, and humor.

**—— Le novelle di un ottimista.**

Sketches, chiefly of the "other half."

**Deledda, Grazia. Chiaroscuro.****\*—— I giuochi della vita.****Le tentazioni.**

See note under Fiction.

**Fava, Onorato. La rinunzia.****\*—— Vita napolitana.**

Characteristic tales of Neapolitan life, simply and well written.

**Fucini, Renato. All'aria aperta.****\*—— Le veglie di Neri.**

Sketched with that happy touch that makes a book delightful.

**\*Giacosa, Giuseppe. Novelle e paesi valdostani.**

Beautifully written by this brilliant dramatic author.

**Guglielminetti, Amalia.** *Anime allo specchio.*

There is an element of tragedy in most of these tales, which are of excellent literary and artistic quality.

**Haydee, pseud.** *Racconti di natale.*

Excellent tales of which only the first and last could properly be called Christmas stories.

**Lara, contessa, pseud.** *Storie di natale.*

Four stories in which the action takes place on Christmas eve, but they can scarcely be called Christmas stories.

**Messina, Maria.** *Ragazze siciliane.*

Eight well told and interesting stories of Sicilian life dealing especially with young women.

**Misasi, Nicola.** *Racconti calabresi.*

Vivid tales of Calabrian brigands founded on facts from official records. Very popular.

**Morosi, Antonio.** *Novelle ridanciane.*

The author is a newspaper man, editor of various papers.

**Neera, pseud.** *Iride.*

This author is one of the most popular woman writers of Italy. Many of her books can be recommended to intermediates.

**Panzacchi, Enrico.** *I miei racconti.*

This author is a critic and poet who has also written entertaining sketches and tales.

**Panzini, Alfredo.** *Piccole storie del mondo grande.*

Distinguished by felicity of expression and pleasant style.

**\*Pirandello, Luigi.** *Bianchi e nere.*

\*——— *Quand'ero matto.*

\*——— *Tu ridi.*

*La vita nuda.*

(See note on Pirandello under fiction.)

**Pratesi, Mario.** *In Provincia.*

Written in purest Italian. Interesting and valuable as a record of the manners of his time: the last half of the nineteenth century.

**Roggero, Egisto.** I racconti meravigliosi.

Weird tales reminiscent of Poe.

**Rossi, Amalia.** L'amore discende.

Seven tales, principally of maternal or conjugal love which is disillusioned. Not outstanding, but simple and readable stories for women. The author is a teacher in Italy.

**Rovetta, Gerolamo.** Novelle.

Rovetta is a very uneven writer. Some of his books are excellent; others will not do for a public library, and are not in his best manner. This one is very readable.

**Serao, Matilde.** All'erta, sentinella!

One of Signora Serao's books that can be unreservedly recommended.

— Il romanzo della fanciulla.

Five tales, the scene of which is laid in Naples. The descriptions are a little too long drawn out, and too many characters are introduced, but Serao's rich and glowing diction atones for much. She describes vividly the tragedies underlying the lives of most women—working girls, school girls, society girls. The dead hopes of love and joy, the sad side of life and therefore the most of it.

**\*Sfinge, pseud.** Il castigamatti.

Each story holds the interest, and one is not disappointed in the end.

— Qui non si trova.

Stories which involve puzzles finding no answer. Some of us have encountered these questions in our lives. A very fine specimen of Italian short story writing.

**\*Verga, Giovanni.** Novelle rusticane.

— Per le vie.

\*— Vita dei campi.

Contains the "Cavalleria Rusticana" from which the story for the opera was taken. See note on the author under Fiction.

### Juvenile

**Abba, G. C.** Storia dei mille.

A popular account of Garibaldi's famous expedition suitable for

adults and intermediates. The author was a member of the expedition and writes with authority.

**De Amicis, Edmondo. Cuore.**

Autobiography of a school boy. An Italian classic, but too thoroughly Italian in sentiment to resemble American school stories.

**Avancini, Avancinio. All'ombra del faggio.**

Good stories for children, of about the fifth grade.

**Baccini, Ida. Come andò a finire il pulcino.**

Sequel to *Memorie d'un Pulcino*. In his old age he recounts several episodes of his youth as a gay young rooster, and a closing chapter relates his death in the home of his "chickenhood."

— Una famiglia di saltimbanchi.

The adventures of a family of four children whose parents are dead. They have a traveling show with a trained horse, dog, and elephant. The youngest child is kidnaped, and the others are falsely accused of the theft, but all ends well. An improbable but interesting story for little children.

— Memorie d'un pulcino.

The chicken writes his own story. His little mistress gives him to a friend from the city where he has various adventures. This and its sequel are lively and interesting stories for young children by a popular children's writer.

— Nei tempi antichi.

Simple stories from Hebrew, Greek, and Roman history.

**Baccini, Manfredo. Capino d'oro.**

The author is a very popular writer for children.

**Barengo, Nina G. Lupo mannaro.**

The odium of being werewolves is fixed upon an innocent family. The joys and sorrows of two young people make an interesting and well told story suitable for intermediates.

**Bencivenni, Ildebrando. Cento proverbi del nonno.**

Little stories illustrating proverbs and wise sayings.

— Le meraviglie del corpo umano.

Simple physiology written in a clear and interesting style.

**Bencivenni, Jolanda. Due mila anni fa.**

An ancient Roman comes to life after sleeping two thousand years

and becomes the friend of two children to whom he relates many incidents of his long past existence—an ingenious method of imparting history which is not spoiled by being too didactic.

**Berta, E. A. Sette spade.**

An ingenious fable telling how a king's son delivered his kingdom from the seven deadly sins.

**Bertelli, Luigi. Ciondolino.**

A little boy is turned into an ant by a magician, and has many queer adventures, incidentally learning much about ants.

**Boni, Giosuè. Il figlio di Pinocchio.**

One of the numerous books by different authors that have been inspired by Collodi's famous book. This concerns Maggiolino, Pinocchio's son, who starts to school and has some very amusing experiences in the first grade.

**Calleri, Rosalia. Uccelli di Bosco.**

Two orphan children, a brother and a sister, leave Naples, their native town, and wander about the country, playing and singing. Their adventures, and how at last they find a home, make a pleasant little story for children of about the fourth grade.

**Capuana, Luigi. Cardello.**

A well told and interesting story of an orphan boy who travels with a marionette show, engages in various occupations and by dint of hard work and patience attains success.

— **Gambalesta.**

An excellent story, charmingly written, of a little Sicilian boy who carries secret messages during Italy's struggle for independence. He follows the "red shirts," is badly wounded, and wins a caress and a medal from Garibaldi but he does not perform prodigies. Fine illustrations and large print. Nearly all the stories Signor Capuana writes for children are charming and popular.

**Checchi, Eugenio. Garibaldi.**

— **Racconti per giovinetti.**

Suitable for intermediates.

**Cherubini, Eugenio. Pinocchio in Africa.**

The little burattino swims to Africa where he suffers dreadfully from hunger and thirst until he is made king of a tribe of savages. Court etiquette, however, proves so unpleasant that he escapes and swims back home. Amusing and well illustrated.

**Collodi, C., pseud.** *Le Avventure di Pinocchio.*

A famous children's classic, the story of the little burattino who becomes in time a real boy. For excellence and popularity it compares with "Alice in Wonderland."

— *Storie allegre.*

For children under ten. The style is humorous, the stories are interesting and there are good illustrations. There is one Christmas story.

— *Il viaggio per l'Italia di Giannettino.*

Many illustrations. Somewhat similar to Carpenter's readers.

**Collodi, Nipote, pseud.** *Le avventure di Chifellino.*

— *Sussi e Biribissi.*

Rollicking stories by a worthy "nephew" of the author of Pinocchio.

**Colomb, J. B.** *Lo Zio d'America.*

Translated from the French. How instead of a rich uncle a penniless cousin comes from America, and how she brings real happiness is told in a pleasing story suitable for intermediates.

**Cordelia, pseud.** *Il castello di Barbanera.*

A book for quite young children about a summer spent in the country. Many illustrations.

**Corti, Siro and Cavazzuti, Pietro.** *Il sillabario del bambino italiano.*

A first book such as is used in schools in Italy, in demand in this country for teaching Italian to children.

**De Ritis, Andrea.** *Pinocchio a Roma.*

The famous burattino goes to Rome to make his fortune, and has some lively and amusing adventures.

**Fabiani, Guido.** *La gran fiamma.*

A book for intermediates as well as adults. A story of the Trentino during the great war, beautifully told, and very patriotic.

**Fanciulli, Giuseppe.** *L'omino Turchino.*

The thrilling adventures of a Little Blue Man whom Maria drew on a card. He is cut out to take part in a marionette show, and thenceforth wanders abroad in the world. The sort of story that adults, as well as children, will enjoy. It is witty and satiric with quaint turns of expression. A very charming book.

**Fano, Emma.** *Piccolo artista.*

The child of an Italian mother and English father is left an orphan and taken to London, by his guardian, from Naples where he has lived till he is eight years old. There is interest and adventure in this simple, pleasing story.

**Fava, Onorato.** *Bliz e Fritz.*

— *Francolino.*

— *Libro di natale.*

— *Trezzadoro.*

— *Granellin di Pepe.*

Granellin is a sort of Tom Thumb whom the children find in an old shoe in the garden. A story for children under twelve. Fava excels in his stories for children, and is called the Hans Andersen of Italy.

**Ferraresi, Anita.** *Primavera d'Italia.*

A story of Italy's struggle for independence, vividly told, full of incidents which are very real. Well illustrated. For intermediates.

**Fumagalli, Paola.** *Racconti mitologici ai bambini.*

Greek myths, beautifully told. Large clear print. Good illustrations.

**Gentile, Anna Vertua.** *Storia d'una bambola.*

A charming little story told by "Fina," the doll. At the first kiss of her little mistress she comes to life, and has many interesting and tragic doll adventures.

**La Bolina, Jack, *pseud.*** *Vita di bordo.*

Spirited and interesting short stories of the sea and tales of adventure and patriotism.

**Lara, Contessa, *pseud.*** *Una famiglia di topi.*

A pretty story, for young children, of two white mice bought from a showman for two Italian children who took good care of them. It inculcates kindness to animals but is not preachy.

**Lucatelli, Luigi.** *Bururuffe e Patatina.*

Two orphan children, starved and abused at home, run away intending to go to America. Bururuffe has seen an offer of \$50,000 made by a rich American to anyone who would sacrifice an ear to replace one lost by his son. His preparations for the journey with his mind full of Corsairs and Indians are very amusing; and their sub-

sequent adventures (for of course he takes Patatina with him) make a lively, humorous, and interesting story.

**Monicelli, Tomaso de.** *Il viaggio d'Ulisse.*

Adventures of Ulysses. Good print and paper; excellent illustrations. Suitable for children from ten to fifteen.

**Nix, Fata, pseud.** *Madonna Luna.*

An excellent collection of short stories containing one Christmas story. Well illustrated and good print.

**Ourliac, Edoardo.** *Storia del Principe Rosolino e del suo Amico Mustafà.*

How Rosolino, son of the Sultan's prime minister, makes his servant Mustafà learn all his lessons and pass all his examinations for him, and of the tragic result. An extravagant and amusing little tale.

**Panzini, Alfredo.** *Il melograno.*

A fine collection of fables, legends, poetry and stories, including some dialect poetry.

**Perodi, Emma.** *Uno strano compagno di naufragio.*

Giacomo, a cabin boy, is wrecked on a South Sea island with a lunatic who was on the ship. An amusing and ingenious story, with nothing frightful about it.

**Salgari, Emilio.** *I Robinson italiani.*

Three shipwrecked mariners in the South Seas ride a mast a long way to the nearest uninhabited island where, thanks to the encyclopedic knowledge of animals and plants possessed by one of them, they soon have all the comforts of home. As usual the author does not take the trouble to adhere strictly to the facts of natural history, but the story is harmless and interesting.

**Speroni, Margherita.** *Fior di ginestra.*

A simple love story, told in a fresh and interesting way. For intermediates.

**Tartufari, Clarice.** *Ebe.*

For girls from about thirteen onward.

**Tedeschi, Achille.** *Il libro del signor Trottolino.*

The story of a very mischievous and fascinating little boy, suitable for fourth or fifth grade children. Good illustrations. Tr. from the English.

**Vivanti, Annie.** Sua altezza.

Reminiscent of *Alice in Wonderland*. Two children walk into a picture and find themselves in a curious country where they have strange adventures. An excellent tale which grown-ups will read with pleasure.

### Fairy Tales

**Capuana, Luigi.** C'era una volta.

**Causa, Cesare.** Racconti delle fate.

**Collodi, C., pseud.** Racconti delle fate.

**Ghiselli, Ettore.** Il fratello di Pinocchio.

**Lattes, Guglielmo.** Nuove avventure di Pulcinella.

**Levi, Enrico.** I regali della fata Celestina.

**Nix, Fata, pseud.** Fior di neve.

— Il libro dell'omino Grigio.

— Nel regno delle fate.

— Per voi, piccini.

**Palau, Albertina.** Nel mondo delle fate.

**Perodi, Emma.** La bacchetta fatata.

-Fate e fiori.

A family of six children are all very naughty. One by one different flowers with the aid of the fairies bring about their reformation.

**Petrocchi, Policarpo.** Nei boschi incantati.

**Ricciardi, Taddeo.** Le fiabe della nonna.

Eight fairy tales with a decided moral.

**Salani, Adriano.** Nei castelli fatati.

— Novelle meravigliose.

**Treves, Virginia.** Nel regno delle fate.







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